ARCHITECTVRE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. XXIX JUNE, 1914 No. 6

ARCHITECTURE. Edited by a Board of Architects in the interests of the profession, is published the fifteenth of every month by FORBES & COMPANY, LTD., (A. Holland Forbes, Prest.), 527 Fifth Avenue, New York.

PRICE, mailed flat to any address in the United States, Mexico or Cuba, $5.00 per annum, in advance; to Canada, $6.00 per annum; to any foreign address, $7.00 per annum.

ADVERTISING RATES upon request. The writing and displaying of Advertisements is an art in itself, and the publishers will be pleased to give the Advertiser the benefit of an Expert's experience in this line at no additional expense.

ENTERED at the New York Post Office as second-class mail matter.

PLATES AND ILLUSTRATIONS

MUNICIPAL GROUP, Springfield, Mass.
General View, - - - - - - - - Plate LXX
Façade, Office Bldg., - - - - - - - Plate LXXI
Detail, Campanile, - - - - - - - - Plate LXXII
Members' Lobby, Office Bldg., - - - - - Plate LXXIII
Auditorium, Auditorium Bldg., - - - - - Plate LXXIV
Reception Room, Auditorium Bldg., - - - - Plate LXXV
Details of Tower, - - - - - - Double Plate LXXVI
Aldermanic Chamber, Office Bldg., - - - - Plate LXXVII
Council Chamber, Office Bldg., - - - - - Plate LXXVIII
Mayors' Office, Office Bldg, - - - - - - Plate LXXIX
Entrance Lobby, Office Bldg., - - - - Plate LXXX
Doorway, Office Bldg., - - - - - - - Plate LXXXI
Doorway, Campanile. - - - - - - - Plate LXXXI
Pedestal Lighting Fixture, - - - - - - Plate LXXXII
Tablet, - - - - - - - - - - - Plate LXXXII
Elevation, showing proportion of winning partie, - - - - 118
Elevation, showing proportion of building as built, - - - - 119
Plan of winning partie, - - - - - - - - 120
Plan of building as built, - - - - - - - - 121
F. Livingston Pell, Harvey W. Corbett, Associate Architects.

COMPETITION, New Castle County-Wilmington Public Building
Accepted Design, - - - - - - - - - - - 123
Plans, - - - - - - - - - - - - 124-125
John Dockery Thompson, Jr., Palmer, Hornbostel & Jones, Associated Architects.
Competitive Design, - - - - - - - - - - 126
Plans, - - - - - - - - - - - - - 127
Tracy & Swartwout, Architects.

COMPETITION, Geo. Washington Memorial Hall.
Accepted Design, - - - - - - - - - - - 128
Plan, Elevation and Section, - - - - - - - - 129
Second and Third Floor Plans, - - - - - - - - 130
Tracy & Swartwout, Architects.
Competitive Design, - - - - - - - - - - 131
Plan and Elevation, - - - - - - - - - - 132
Second and Third Floor Plans, - - - - - - - - 133
Electus D. Litchfield, Architect.

"ARCHITECTURE" SERIES OF MEASURED DETAILS, NO. 24.

Copyright, 1914, by FORBES & COMPANY, LTD., 527 Fifth Ave., New York

EDITORIAL

LETTER FROM A MANUFACTURER'S REPRESENTATIVE REGARDING ARCHITECTS—BAD AND GOOD TASTE IN ARCHITECTURE

DEAR MR. FORBES:

In the April issue of ARCHITECTURE you have editorially raised a subject of more than passing interest, under the caption: "Letter From an Architect Regarding Manufacturers' Representatives." You have *not* asked me to write you my views, but I am wondering if, coming from the other side of the office screen, a few lines and a suggestion may not meet the appreciative interest of the man inside whose views are so tellingly and so kindly voiced in the article mentioned. To begin with, let me heartily endorse all that your correspondent has to say regarding the unfortunate and unintelligent methods of the average commercial salesman and the great handicap his ill-judged activities have created for the manufacturer who wishes to exploit his product on the higher plane of negotiation, which can alone command an architect's interest, confidence and respect. This side of the matter may all be summed up in the simple statement that the ends of art are sacred. The pushing and contentious salesman rarely appreciates that, and that he beats against something pretty well fixed and immovable when his product doesn't lend itself to their realization in a given instance. This broad general statement of the whole problem holds, with all due allowance for the prejudices and narrowness of mere precedent worship and other frailties of human nature in the make up of the average architect.

Now for the other side of the matter, in a simple suggestion of at least one little way in which the architect can do much to relieve some well-grounded criticism which exists among material-men and others upon whom fall the concrete realization of the architect's dreams. They *are* dreams and would remain so to the end of all time, but for the contribution which the material man, mechanic and contracting builder have made in the sum of the architect's practical knowledge, and in a very great degree, his artistic knowledge. Let our case go with *that*. The debt is written all over every building from the early ages of supreme architectural achievement down to the best of today, in every instance where the natural qualities of medium have been intelligently developed and used and the whole rings true, organically, as art.

With this reminder, let me suggest that, from the manufacturer's standpoint, there are too frequently lacking the elements of ordinary courtesy in the attitude of the architect's office toward visitors from the trade side; and this brings me to the question your correspondent raises of the manufacturer willingly entrusting his chances to subordinates. When this reaches the very prevalent extreme of posting at the outer portal some immature, uncouth and frequently uppish, youth or boy to whose discretion is left entirely the question of whether the manufacturer's card shall go in at all, but it does not seem that it matters what form of business card is employed nor what the personality of the caller may be. "Whatcher want? Well, yer can't see him," may perfectly express the fact, or it may not. In either case a man of dignity, position, proper personal pride, and all the other attributes which he knows should command him a respectful and interested hearing, if the opportunity exists, naturally goes away with the annoying doubt that it may exist perfectly well behind that private door and that he is deprived of the satisfaction of knowing, through a spirit of snobbish exclusiveness reflected in the instructions of a raw and ignorant, if not insolent, five dollars a week subordinate. The lingering feeling does not conduce to that cheerful enthusiasm to give the best of which one is capable when the time does come where the chances of contracting place the manufacturer in relations with such an office as subcontractor.

I commend to your correspondent and his brethren, among whom are some of my warmest personal friends and associates in social life, the experiment of introducing an old-fashioned virtue at the doors of their offices—courtesy and some better level of discretion toward callers than commonly exists there. Believe me, it will do wonders. And one more thing in this line. Separate entrances for clients and for contractors *may* be essential, although not commonly felt so, it seems, by the most prominent and best firms. But there are two ways of labeling them. I imagine no manufacturer, whether salesman or head of his firm, would feel the least sense of slight to his personality in any way by heeding the desired entrance in his case, under some such door label as, "Estimating and Contracting.—Please enter here." Some of us naturally resent the contemptuous implication of "Tradesmen's Entrance." These two suggestions touch but trifles, but it is the trifles often which count.

Yours very truly,

* * * *

THERE has been held recently an exhibition called "The Exhibition of Bad Taste," which was comprised entirely of objects which only twenty years ago were thought to be the acme of perfection, and of a sort which were carefully treasured in every home. There is one rather curious thought which has come to the writer, and will very probably have occurred to others in connection with this exhibition: we are laughing very hard today at Father's idea of beauty; are our sons going to laugh at us?

There is probably no phrase used in any language more difficult to define than the English words "good taste," and if what is very good taste today, becomes tomorrow bad taste, can we confidently assume that "taste" can be distinguished from fashion? We are all of us very cocksure that at least we are on the right track; that we have finally freed our art from the frills and furbelows and falsities of the Victorian era; that we have served the apprenticeship necessary to our emancipation under the hard taskmasters of the French trained school, and we have finally emerged, or so we believe, into a purer, simpler, and more tasteful era. But a brief retrospect over the years which have elapsed since, let us say, 1893, taking the World's Fair in Chicago as the starting point of what we are accustomed to regard as most horrible, will fail to convince us that we have shown either a fixity of purpose or definity of conclusion which will assure us that at last we are on the right track. It is true that we have gone back for our inspiration, in the main, to the early American period and the correlated English schools, tempered perhaps with a flavor of Italian, and there is no doubt but that the periods to which we are looking for inspiration have produced a number of buildings of great intrinsic beauty, and of exquisite suitability to their purpose. But the path over which we have traveled to reach this (perhaps) golden millennium has not been the direct and logical course which we would like to imagine it as having been; it has been rather remarkable for divagations towards such stray flowers, or even weeds, of architecture as have attracted us, rather than a wholesome and sane struggle from good to better things.

We may assume with some approximation of correctness that in 1893 the eyes of the American architects were, by the very conspicuous example of the World's Fair, directed to Roman architecture as being a style sufficiently flexible, stately and beautiful, for all the ordinary needs of our design in monumental buildings, and writers of that day confidently asserted that with the Fair, American architecture had finally found itself, and might be expected to progress gradually but surely to its logical millennium. Yet it was but a very few years after this when certain firms of men, trained in the Beaux Arts, won competition after competition, largely because of the excellent plan and beautiful rendering, but in architecture the buildings departed toward the decadent post-Louis French architecture, very far from Roman ideals. Because of the success of these architects in winning competitions, the American architectural world became infatuated with the French fad, at least so far as buildings of major importance went, and although the spasm was comparatively brief with the better trained of our men, including those trained in the Beaux Arts, its pernicious influence is still disfiguring buildings whose architects have not the faintest grasp of the orderly principles which underlie French architecture, and see in it only its banal ornament. Co-incidently with the use of the French style for monumental buildings, we were afflicted with the Mission craze in domestic work. Our chairs became too heavy to move without jacks and rollers, and our door-trims became rough hewn pieces of ships' timber adorned with bunions. Certainly these two paths were not those of orderly progress from the bookish Roman of the Fair to the work of today; examples of each of these schools might well have been included in the "Exhibition of Bad Taste." The Roman ideal, however, was not lost sight of by such men as McKim, Mead & White; Cass Gilbert; York & Sawyer, and others, and, in spite of the fact that no one of these three firms has wandered very far from traditional ornament or traditional proportion, they have, somehow or other, all of them managed to do design which, although Classic, was still expressive of current requirements, and thus far at least is live architecture. The prevalent note of the day, however, is not Roman, except for monumental buildings, and even there it appears to be flavored with Neo-Classic of the English or American type. For other work we are going back to the period of the Brothers Adam, or of their American contemporary, Samuel McIntyre; and a very great deal of work has been designed in the past two or three years along this line, which is very beautiful, but almost too traditional to lead us to believe that we have at last found ourselves. Lightness, elegance and grace are the things currently sought for, and yet we can by no means be sure that the next generation will not feel an absence of strength and solidity in our buildings, as the early Americans, who designed in the Neo-Classic period, felt that the Colonial work was weak and reedy.

There is, however, one reassuring feature in the present situation: that is, the conditions which precipitated the Victorian horrors cannot occur again, and while the exact causes of the Victorian type of design can never be fully determined, one or two of them, not commonly assigned, seem to have been perhaps the most potent of all. It is usually said that Classic architecture had worked itself out, that its designers had proceeded as far as they could with the school, and in the search for something new, fell into something bad. This is hardly the case. Architecture had been for two thousand years Protean in its changes, but had still been part of a continuous movement, even in the change from Classic to Gothic and back again. The Classic theme is one which can never be exhausted. The two principal causes of the Victorian era were probably the sudden growth of knowledge and the development of machinery. As regards the first of these it may be said that prior to that period knowledge had been in the possession of a chosen few who were able to use it with wisdom and understanding; but, with the cheap making and distribution of books, sudden knowledge of other forms than those to which they were accustomed upset the traditional methods of design of the carpenters and petty architects who have always done the great bulk of the work, and in their total ignorance of the new forms, they failed to discriminate between the good and the bad, so that while we have some very good work in the Victorian period, we have also a great mass that is not good at all. There were probably no fewer good men than at any previous period, but any commonplace mind with only thoroughly good traditions to follow will produce reasonably sound design, while instinctive designers who can grasp the essence of period, bolt it, as it were, and digest it instantly, are rare birds.

Now a word or two about the greatly increased use of machinery, and its influence on the Victorian design. We are today a little crazy over hand-made articles, esteeming them about in proportion as they are crudely executed, and confounding beauty with hand work. Our ancestors at the beginning of the Victorian era had exactly the same confusion of mind, but in the opposite direction. It had always been the aim of every mechanic to produce as finished an article as he could possibly execute with the rather rough processes of manufacture which he possessed, and when machinery came into being, with its wonderful possibilities in finish and cheap duplication of ornament, our ancestors forgot that finish and decoration are not necessarily beautiful, and in their admiration of superficial characteristics were blinded to the deeper and essential qualities of design. These two factors working together interrupted the orderly march of architecture through the ages. Architecture became the superficial application of book motives of one period applied to the structure of another and polished until they glistened. Much of this work was perhaps no worse than buildings of older times, which are regarded as beautiful, or at least passable, because of the textures of their surfaces; this was, of course, lost in machine finishing. We have at last begun to appreciate that the texture of the surface is pretty nearly as important as the proportion of the building beneath it, and while it is very improbable that the designers of the eighteenth century and the periods preceding ever considered textures at all (vermiculated stone work notwithstanding), because hand work unconsciously produces texture, it is now more and more considered, and the hope for the future in current work lies in the fact that we have finally disassociated mechanical perfection from beauty, and are paying every day more and more attention to our plain surfaces and to fenestration, and less to deciding on the type of ornament generally employed in decorating these buildings.

If the period ever arrives when the architect will say "the ornament on this building should be small in scale," and not, "the ornament on this building should be Adam," we will once more be on solid ground; we have again, thanks largely to the Beaux Arts, a solid grasp on essentials; so when the design of superficial details becomes unconscious and spontaneous, and not an applique period we will at last be able to sit back and feel that we are no longer exercising good taste in selection, but are real architects.

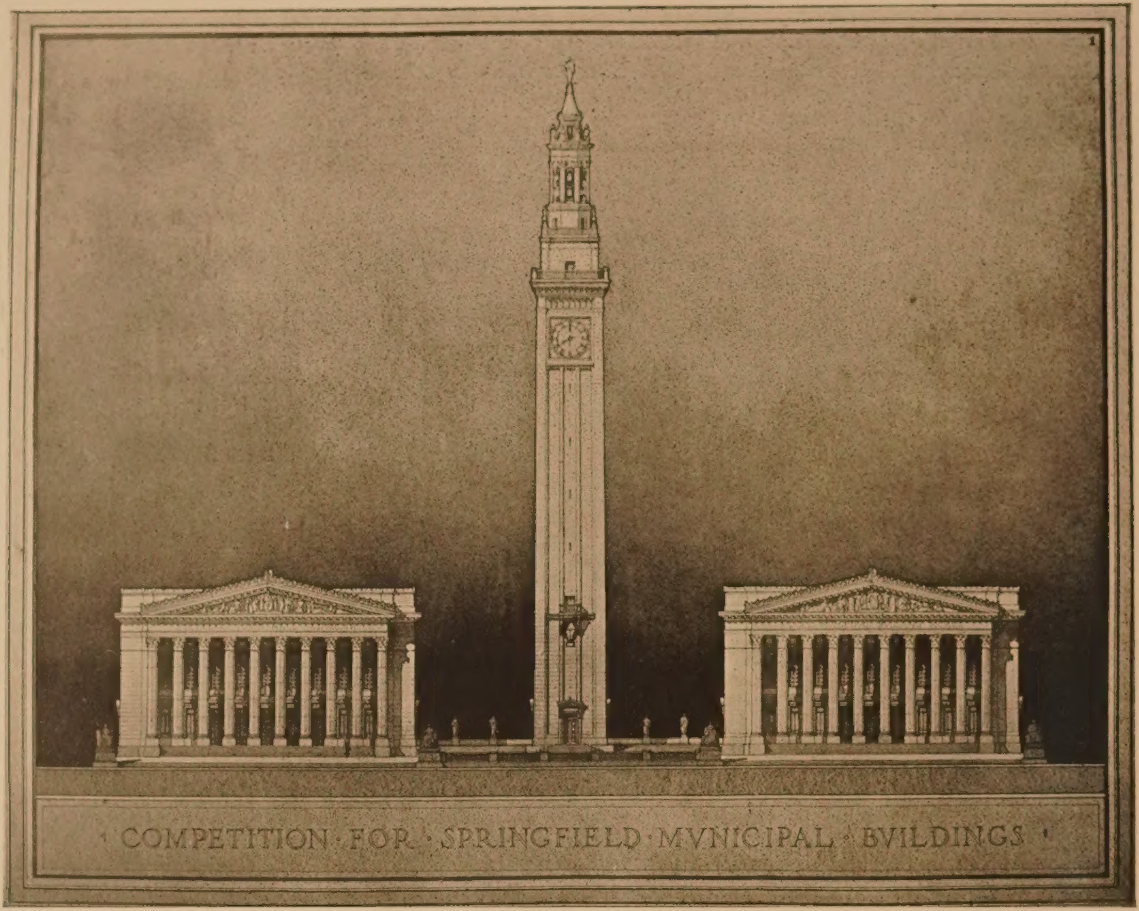
A FRANK use of common material well proportioned and fitly used, will often give a charming effect by reason of its frankness. You see at a glance what it is, and feel taken into the architect's confidence; whereas the covering up of construction with cheap elaboration, or material made to imitate something more costly, only makes you feel you have been cheated.

BOOK REVIEW.

The Evolution of Architectural Ornament.—G. A. T. Middleton, A. R. I. B. A. J. B. Lippincott Co., Philadelphia. Profusely illustrated, $5.00.

All architects who are accustomed to use ornamental details for the enrichment of their buildings must have been struck with the wonderful persistence of certain types, and have become interested in considering their origin and the gradual changes which they have undergone from time to time. In fact, without this interest being aroused it is almost impossible for them to design their own ornament in accordance with the general character of their buildings, or with any sense of development. They are likely to become mere copyists, or else blunderers in the general scheme of evolution, which is still continuing as it has done from the earliest times.

There are several methods of dealing with the subject which might be adopted. It would be possible to treat it historically, period by period, or country by country, considering one architectural phase or style at a time, and treating simultaneously with all the various types of ornament employed during the same architectural epoch. If the intention were to produce mere stylists or to encourage the designers of the present day to work as archaeological copyists, at one time as classicists and another time as Goths, this would be the right system to adopt. The present tendency in ornament is, however, not to conform so rigidly as this to the precepts laid down by our remote forefathers, but to develop and if possible to originate. If we are to do this successfully, we must bear in mind how development has proceeded in the past, and it is consequently thought better, under the present circumstances, to adopt a classification by means of which it may be attempted to trace each of the principal types of ornament in sequence. A commencement is therefore made with ornament which has a foliage basis, and the anthemion, the acanthus, and the miscellaneous ornaments of foliage derivation of the Classic and Gothic schools are thus dealt with in turn, including all which were originally derived from foliage even though they have no apparent connection with it now. Subsequently, ornament with a linear basis and also that with an animal basis comes in for similar treatment, the minor enrichments being left for consideration near the conclusion of the volume which ends with a chapter dealing with a few capitals which the author has had the opportunity of sketching at Alexandria since the bulk of the book was ready for press.



Elevation, showing proportion of winning partie.

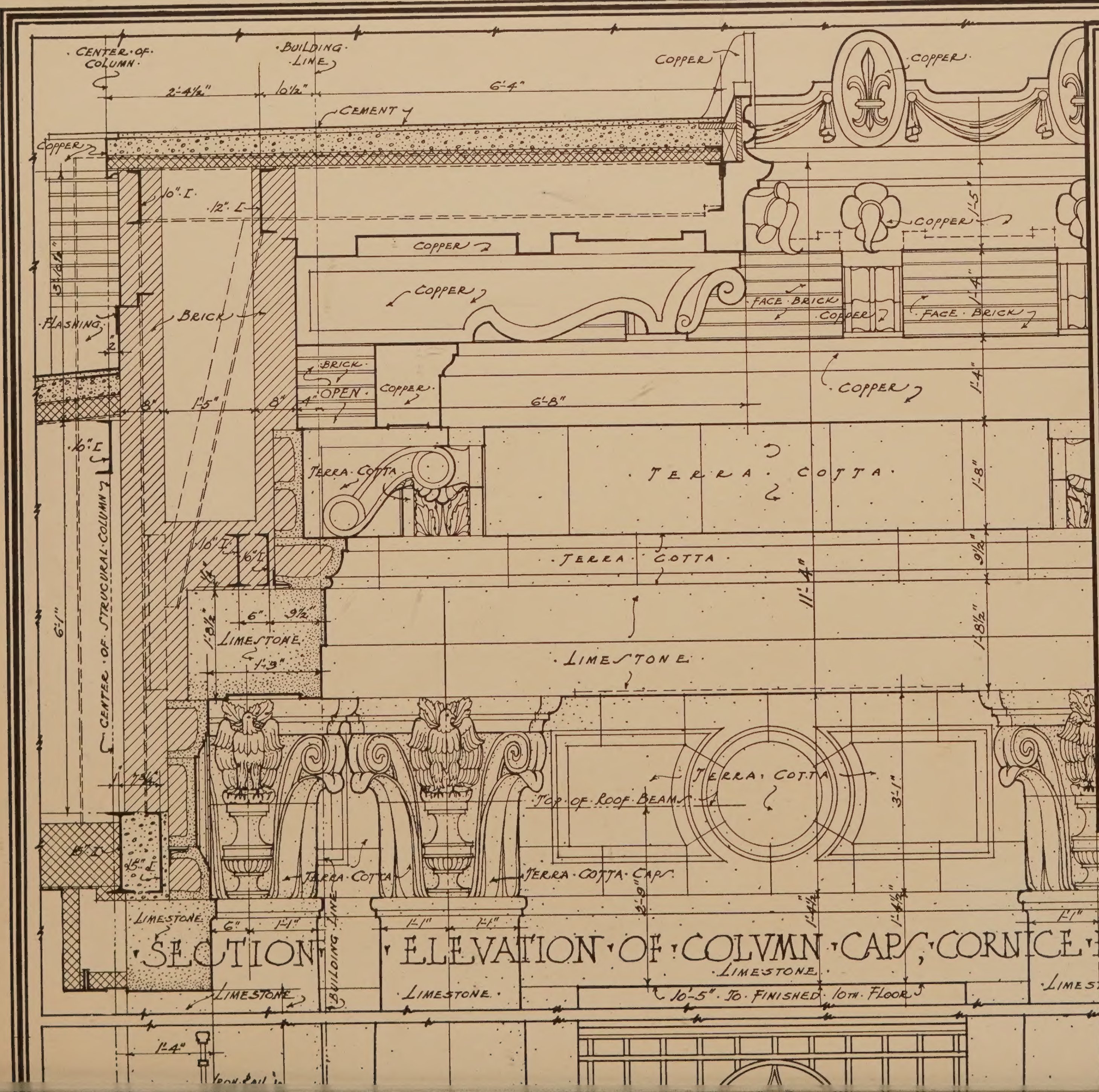
COMMENT ON COMPETITIONS AND THE RESULTS OF ONE

BY HARVEY WILEY CORBETT

Mr. Harvey Wiley Corbett and his associate Mr. F. Livingston Pell were the successful competitors in the Municipal Group (Springfield, Mass.) Competition—The competition program drawn with Prof. Laird's usual thoroughness was a very complete contract in itself with the A. I. A. schedule of charges made a part of it.

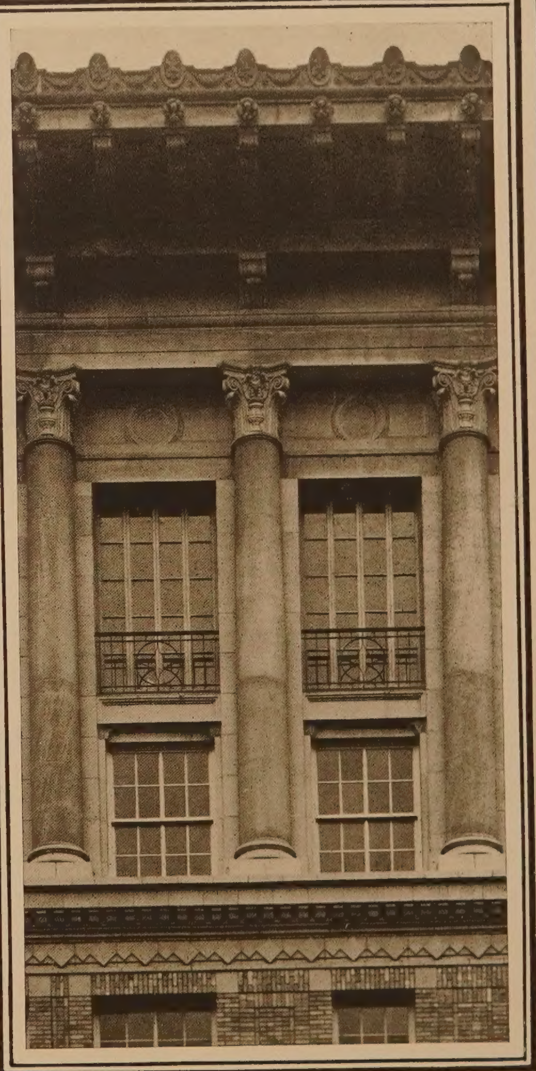
IS the competition a successful method of selecting an architect? This important question seems to be agitating the minds of both the profession and the laity, at least that portion of the profession which is after big work, and that portion of the laity which has it to give out. Of course, the young man wants the competition in order to get a chance at the job; the old man wants the job in order to keep ahead of the young man's competition. The successful competitor seldom has any complaint to make about the method of his selection, while the unsuccessful competitor seldom has anything else but complaint—and the return of his drawings. Each and every competition adds its quota of sadder and "sorer" ones, to that ever-increasing majority who bemoan the lack of taste and narrow viewpoint of the juries and who align themselves (for the moment at least) with the anti-competition group. But they nearly all prefer a competition if they can't have the work themselves by direct appointment, and so the competition, like the Mexican mix-up, will undoubtedly be with us for some time to come, and the question we must answer is not whether the competition is a good method for selecting an architect, but whether it is the right method of getting better buildings.

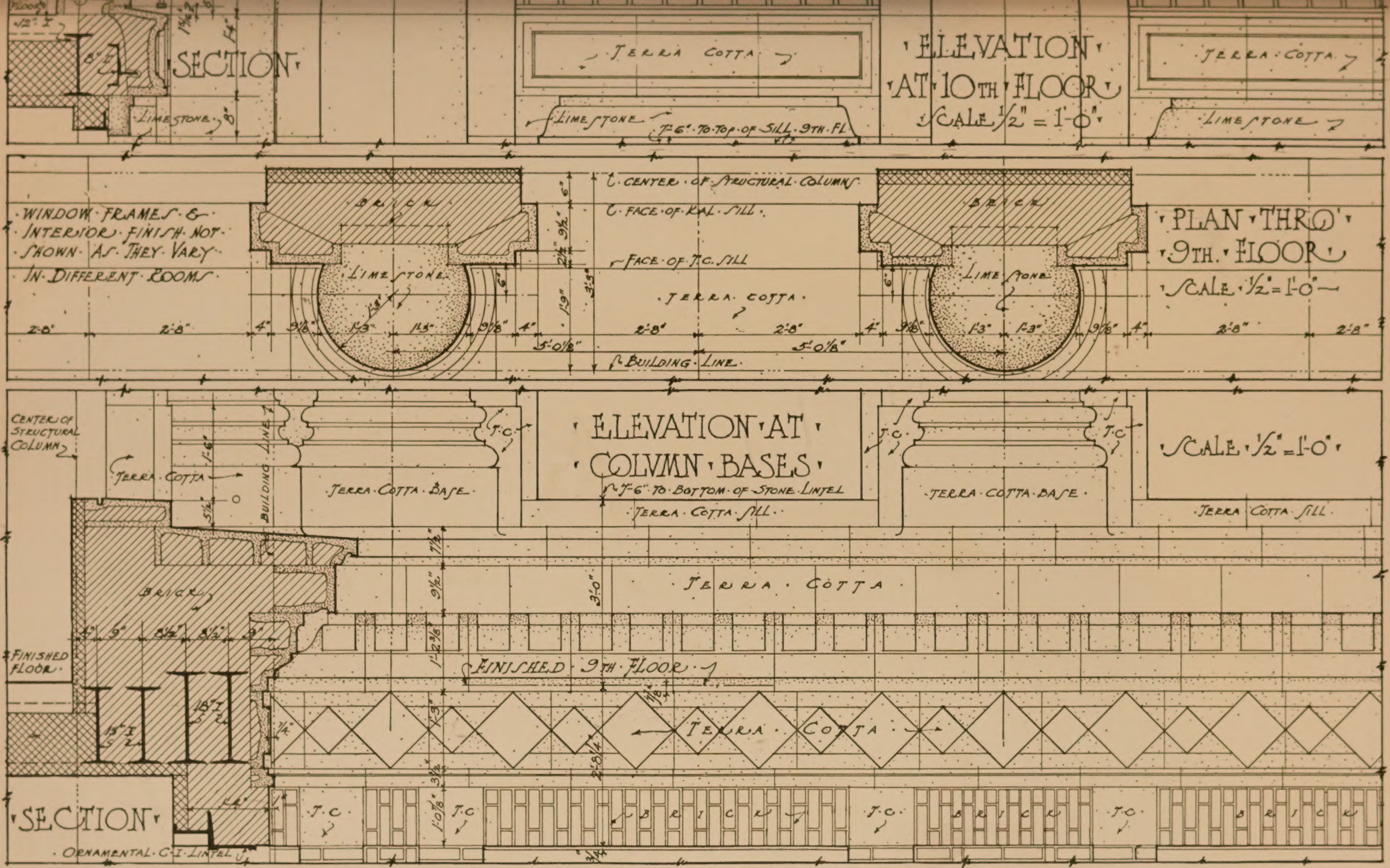
Perhaps, after all, this is only the same question differently expressed, for one thing is very evident, if the executed work, the finished building, the finally completed scheme in steel and stone, plaster and wood, if *that* is successful, then in that instance, at least, the method of selecting the architect was successful; if *that* is a failure, then the method was a failure. It makes little difference how much waste of energy there may have been on the part of the competing architects, or how many difficulties there were in the path of the successful one, if the results of competitions in general, considered from a broad point of view and upon a basis of fair average, are not as successful as work done by direct appointment, then we should all make some concerted effort to eliminate the system or change the method, but if the results of competitions average up to the standard of other work or possibly surpass it, then we should improve the method and enlarge the field so the community may benefit thereby. Particular instances of failure should not lead us to condemn the whole competition system, nor shining examples of success induce us to want all work com-



SECTION ELEVATION OF COLUMN CAPS, CORNICE ETC.

SCALE ½" = 1'-0"





"ARCHITECTVRE" SERIES
OF
MEASVRED DETAILS

CORNICE TREATMENT
LORD & TAYLOR DEPARTMENT STORE N.Y.C.
GOLDWIN STARRETT & VAN VLECK ARCH'TS
HAZZARD ERSKINE & BLAGDEN ARCH'TS

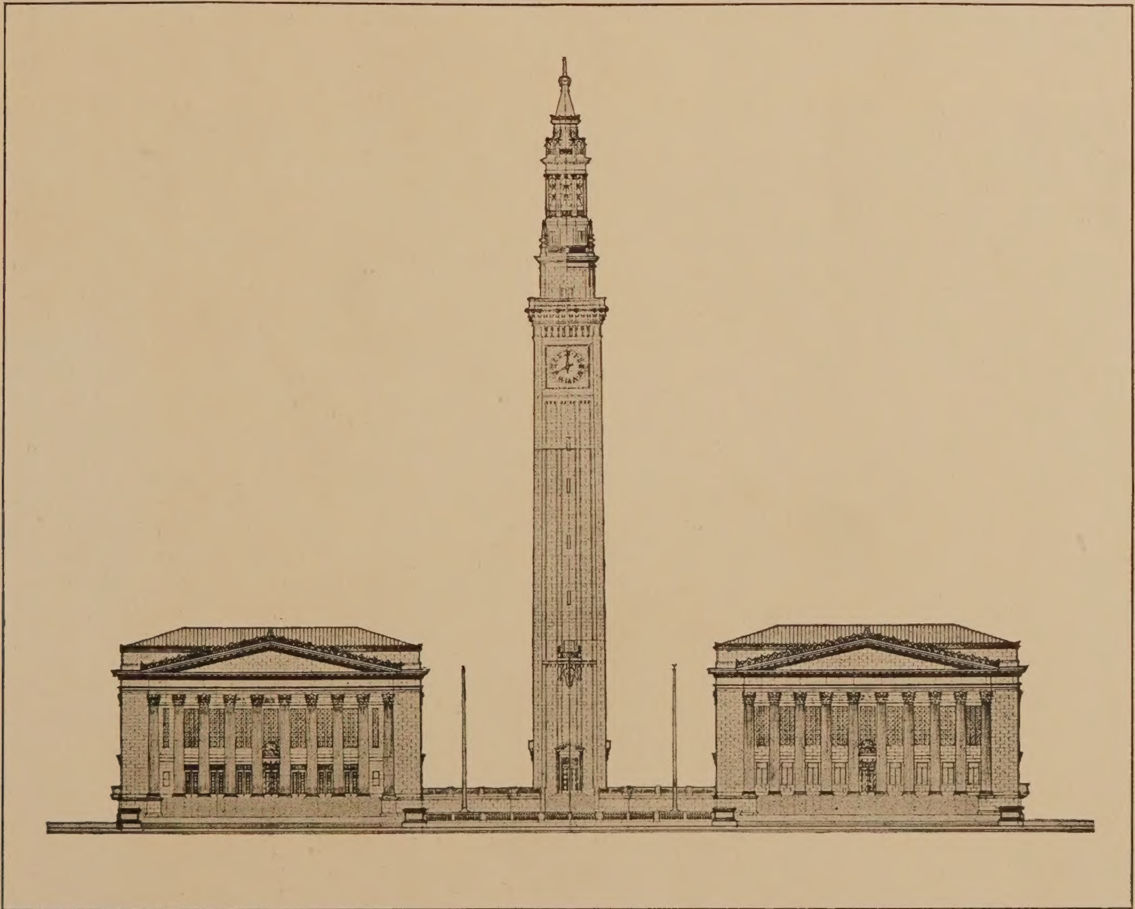
DRAWING NO 24
JVNE 1914
DRAWN BY WALTER McQVADE

petitive. "Results tell" in architecture as in everything else, and the only rational way to reach a satisfactory conclusion of this very vexing question is by a careful study of the results of competitions. Hoping that other architects may be induced to present with equal frankness the results of their own efforts in this line, I am here presenting the results of one competition, together with a brief outline of the progress of the work from the competition stage to completion,—a comparison in graphic form between the winning partie and the executed work, and comments on the reasons for the changes, points of interest in the construction, use of materials, etc., and the practical value of the completed group from the point of view of owners, workers and the public.

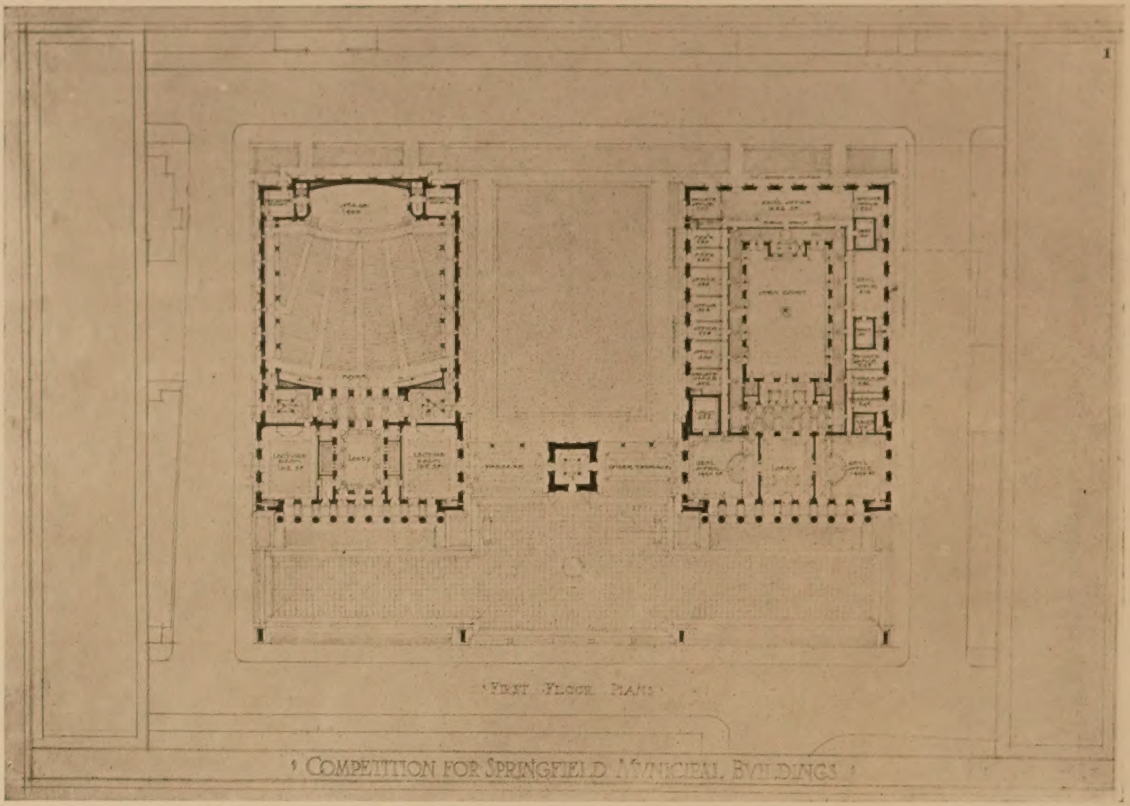
The Springfield Municipal Group was the outcome of a competition conducted under the auspices of the Municipal Building Commission of Springfield, Mass., with Prof. Warren Powers Laird of the University of Pennsylvania as professional adviser. Competitors were chosen in a preliminary "open stage" to join with others especially invited in a "final stage." The award was made in October, 1908, and a contract between architects and owners signed a few months later. The usual thoroughness with which Prof. Laird had drawn his competition program made this feature of the work comparatively simple, the competition program being a very complete contract in itself, with the American Institute of Architects' schedule of charges made a part of it. The architectural adviser was named as arbiter in case of any disagreement during the competition or later and this condition proved a valuable asset both to owners and architects in at least one instance during the progress of the work. In fact, the competition program, together with the winning design, was found to be a most satisfactory basis of operations during the entire development of the project. Certainly, from this point of view, a properly conducted competition places the architect in an enviable position, which means a large saving in energy that would otherwise be expended in producing and discussing a great variety of schemes and solutions.

An interesting condition of the contract was, that the architects could be dismissed upon payment of a stated sum if the contract for the complete group of buildings could not be let within the cost price, $1,000,000, including all fees of architects and experts but excluding furniture, fixtures and decorations. This condition provided further that the working plans should not be essentially different from the competition drawings and yet that they should include such minor changes as had resulted from changed conditions since the competition program had been prepared. This imposed on the architects a strict condition of economy in regard to the development of their project that was quite as irksome as any conditions ever imposed by the "direct appointment" client.

In November, 1909, the contract for foundations of the auditorium and tower was awarded, and in January, 1910, contracts were let for the balance of the work at a



Elevation, showing proportion of buildings as built.



Plan of winning partie.

total figure well under the limit set by the Building Commission.

During this time, which was necessary for the preparation of the working drawings, considerable opposition developed to the expenditure of such a sum of money in a municipal group for a city of only 90,000 inhabitants. The proposed location was questioned, other sites by many considered more desirable. The scheme of the buildings was severely criticised, the fact that the tower served no practical purpose except as a place for clock and chimes and observation stage was strongly urged as a reason for dropping the whole project. Cartoons appeared in which the buildings were caricatured as the "Greek twins with their nursing bottle," and altogether the architects found themselves in the midst of a little local mixup that required the development of some particular talents not learned in making water-colors or in reading the history of architecture as a fine art. Public hearings were held and we were called upon to answer a running fire of questions, ranging all the way from the quality of building sand to the advertising possibilities of a town hall.

The scheme of the group was, of course, largely the result of the competition requirements. The two elements, auditorium and municipal offices, were to face the square and have some sort of a tower (evidently reminiscent of the tower on the original city hall which had been destroyed by fire). Although it was not required to place these elements in one building, the winning design was distinctive in separating them completely. Naturally much was gained by this, both in simplicity of plan arrangement and expression of purpose of each particular feature.

All important pieces of work are the result of many personalities working in accord, under the leadership of some dominating personality. In this particular case the Chairman of the Building Committee, Mr. George Dwight Pratt, was the dominating personality. A man of rare culture, independent means and large interests, he served his city as a chairman from the very inception of the building idea to the final dedication of the group, gave his time, energy and talents and all without compensation of any sort. Through his efforts the competition was instituted in the first place, Prof. Laird engaged as adviser, the city's agreements lived up to in spite of all opposition, and the buildings brought to their final completed stage.

The first change from the competition layout came with the location of the buildings. A city building, the police department, occupied one portion of the site and had to be left undisturbed pending the completion of new quarters in another part of the square. Therefore the group was built one building at a time, or rather the auditorium and tower were built first and the municipal office building later. This process just doubled the time necessary for the work of construction, necessitated shifting the whole group to the left and required the cutting of a new street on that side which, by the way, is still to be done. The buildings face an open square, the original town centre of old Springfield. A very attractive Colonial Church with a pedimented portico and steeple of quaint design and proportion still stands in this square but is ultimately to be moved to a new site leaving a clear space from Main Street to the river, with public buildings facing both sides of it.

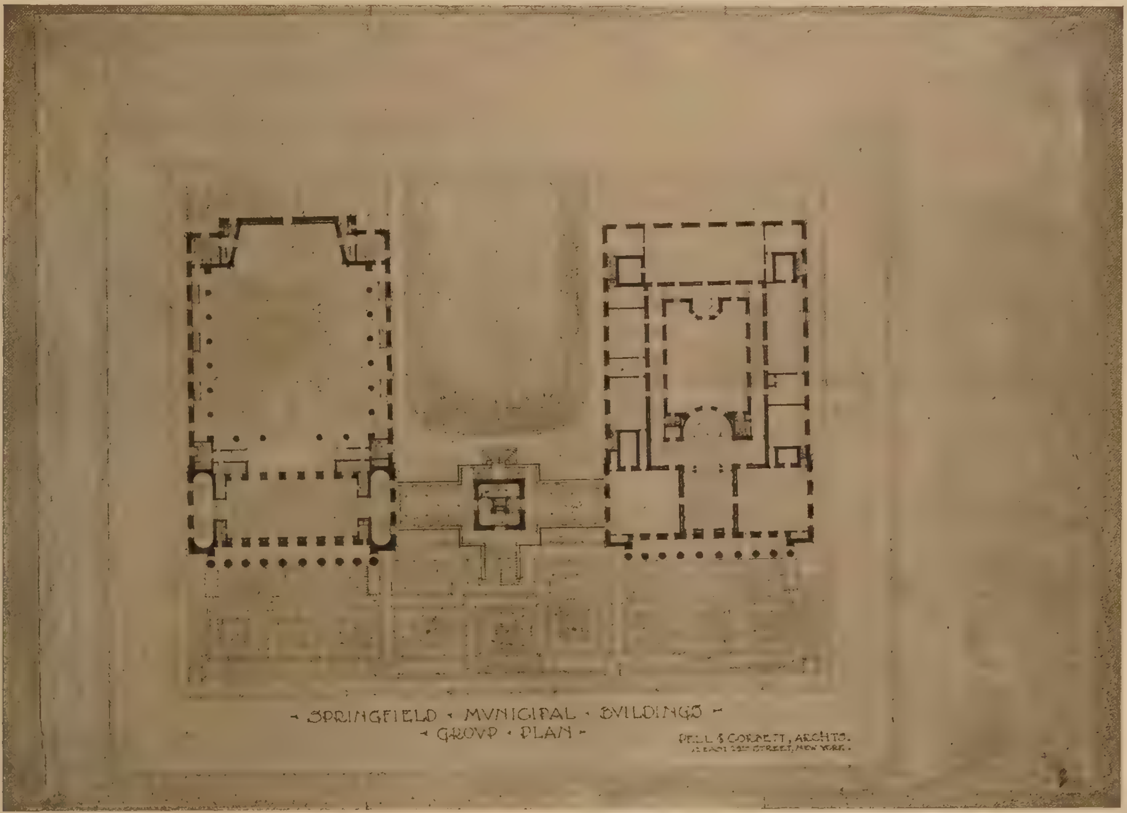
The second change was to raise the base line of the entire group so as to bring the basement story to grade level, to take more space between the curb and the front of the buildings, and to give a more imposing flight of steps in the approach to the group.

The next important change from the competition drawings was in the auditorium where the small lecture rooms near the front of the building were eliminated and the stage at the rear extended so as to give a maximum seating capacity of 4,500. An exhibition hall equal in area to the floor of the auditorium itself was built in the basement and connected by numerous stairs at the sides, which, from a landing at grade level, provide exits for both halls. A great hydraulic lift about one-third the area of the stage and big enough to take the largest automobile, connects to two levels with the rear central entrance so both halls can be used as exhibition rooms for industrial fairs, etc.

In the case of the municipal office building it was necessary to secure more office space as soon as the distribution of rooms to the various departments was taken up and so the rear portion was widened, and an attic story not called for in the program was added. In fact, the makers of the competition program had looked ahead as far as they dared, and yet the growth of the city and its civic needs were such that every inch of available space in the enlarged building was snapped up by the various city departments long before the building was complete. One can imagine the difficulty that would have arisen had not some one of Prof. Laird's wide experience and technical skill been the guiding factor in the original layout of requirements. When the "directly appointed" architect has such a problem, it is hard for his clients to regard his suggestions of building for the future as disinterested, since he is to benefit apparently as much as any one by the expansion.

Another interesting change from a purely architectural point of view occurred in connection with the tower. The construction of this was "steel skeleton frame," while the buildings were "wall bearing." When the steel frame reached a point level with the first landing stage, i. e., the top of the plain shaft, the silhouette of the steel work gave a fairly accurate idea of the finished mass of that portion of the structure. We, as architects, decided that the tower was not high enough. In fact, the foreshortening seemed so great that one could not believe but that some mistake had been made in the steel work. We had, of course, studied this particular feature from every angle of elevation, diagonal, and perspective drawing. We had given a great deal of time to critical study of towers both here and abroad. However, the steel silhouette was not satisfactory and we determined, after very careful consideration of the matter and the making of many more studies, to recommend an increase in the height of the tower of 25 feet at an estimated cost of about $15,000. We had little difficulty in persuading the commission to accept our suggestion, thanks to Mr. Pratt's quick appreciation of any improvement of an architectural nature. This increase in height was made partly in the plain shaft and partly in each of the stages above.

An examination of the competition elevation and the line drawing of the elevation as built, shows the effect of these various changes. The comparison is interesting because, I believe, every change made has added greatly to the architectural value of the executed work, and yet I doubt if any of them would be suggested as desirable changes in the proportion or silhouette of the original drawing. In plan arrangement, on the other hand, I believe nearly every change would have resulted directly from a longer study



Plan of buildings as built.

of the plan, per se, while the gain in simplicity and proportion are self evident. This question of the relation of competitive drawings to executed work is the most interesting phase of the competition question, and one that certainly demands careful consideration on the part of advisers in selecting competitors and juries in deciding competitions.

The buildings are fireproof throughout. The exterior is limestone with all ornamental work in terra cotta to match. Roofs are of tile and copper. The interior finish is simple except in public spaces and special rooms. Here marbles, fine woods, ornamental and decorated plaster have been used as the particular purpose of the spaces seemed to suggest. The A. E. Stephens Co., the builders, deserve particular mention for the workmanlike execution of their part, a matter of great importance to the architects, since so much of the success of any project depends upon its execution.

The original contract included only a durable interior finish with some ornamental work in the public spaces, but as the buildings progressed and time arrived for work to commence on the interiors, the impression created by the exterior had been so satisfactory that it was determined to carry out the interior in a manner more in keeping with the general character of the Group. Apparently the opposition to the project which had existed in the minds of some of the citizens of Springfield while the scheme was still on paper, entirely vanished when they were able to get a clearer idea of the completed work. Additional contracts amounting to $350,000 were awarded for this elaboration of the interior. The entrance doors of both buildings and tower were changed from wood to bronze with historic sculptured panels in the center door of each. Some additional changes were made in the terrace approaches, flag poles were added as a feature of the forecourt and planting of trees, shrubs and lawn completed the work.

In December, 1913, the entire Group was officially dedicated with festivities extending over two days. Ex-President Taft was the guest of honor, an especially designed medal was struck to commemorate the occasion, a dinner was given in the reception room of the auditorium to all those who had had any connection with the work, whether professional, official or constructive, and the buildings were opened to the public for inspection. All city departments were installed in their new quarters and special exhibitions were given by some, notably the department of education. A grand ball in the auditorium on the evening of the second day wound up the affair.

The auditorium had been opened the previous February with a musical program given by the Philadelphia Symphony Orchestra. An auditorium (as its name suggests) is a place to hear in. The practical value of the building depends on this one thing. No matter how many beautiful columns on the front or how many plush seats on the inside, it is a failure if acoustically wrong. As architects, we gave this question very serious study, first as to the proportion of the hall, then as to the form of wall surfaces, and finally as to materials of the walls themselves. Fortunately the acoustics proved to be perfect for orchestral work as well as for singing and speaking, with the result that the building has been in almost continual use ever since its opening and scores of people, qualified to speak on such matters, have expressed their appreciation of its remarkable acoustic properties.

The practical working value of the municipal office building is not so easily determined, unless we judge from the plan which shows a building of direct and simple circulation, good natural light in every corner including hallways and specially featured rooms where the public work of the city government is carried on. Once these broad principles of plan have been determined (and that is about as far as a competition jury should carry their criticism of plan arrangement) the question of practical convenience is largely a matter of furniture and fixtures. This was planned out by an expert in such matters, Mr. Thomas Bruce Boyd, whose business it is to do only that work. The unqualified expressions of satisfaction on the part of the workers in the building is sufficient evidence of success of both plan arrangement and furniture equipment.

As to the practical value of the tower: the clock tells the time, the chimes ring, and the elevator carries visitors to the observation landing free of charge. A great deal might be said on the question of its architectural proportion and its esthetic value as the marking point of Springfield's civic center, and much could be written on some of the discrepancies we discovered between the drawings and the effect of executed work as regards matters of proportion and mass. Still more might be said upon that very disturbing topic, the relation of competition drawings to executed work and just how far those drawings ever express their author's ability to carry out successfully in the round what has been so beautifully presented in the flat. As a matter of fact, if we want better buildings, should not competition be limited to men whose *executed work* has proved them capable artists? Will juries ever be expert enough to "spot" the *tricks* of the "projet"? These and many other questions could be asked and answered, but this is not the occasion for such a discussion. The results of one competition are presented for what they are worth. Testimonials from satisfied citizens will not prevent my architectural "confrères" from "ripping the design up the back" if they want to.

THE GEORGE WASHINGTON MEMORIAL

The Designs and Plans of Tracy & Swartwout (placed I) and of Electus D. Litchfield.

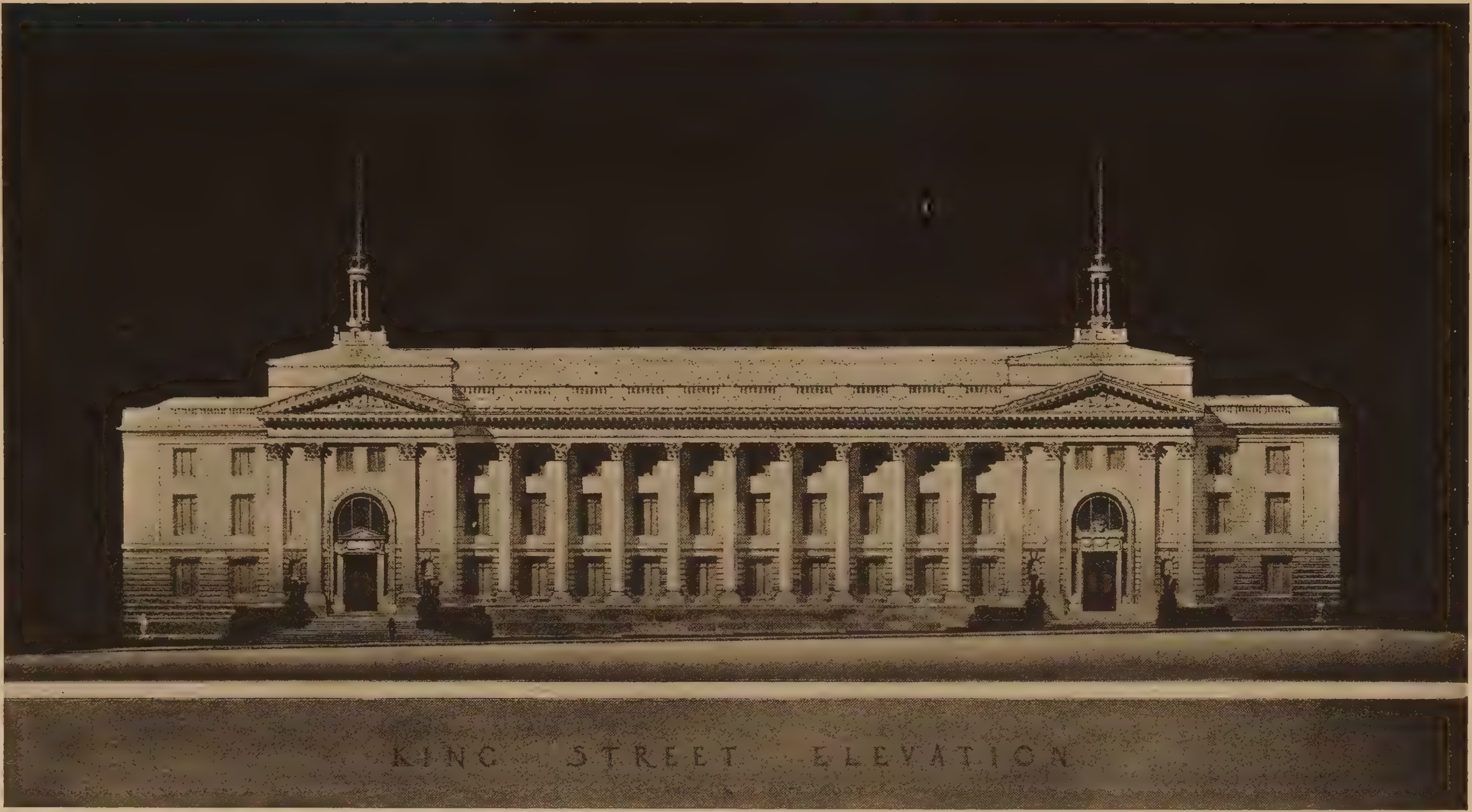
TRACY & SWARTWOUT'S successful design in the competition for the George Washington Memorial Building at Washington, D. C., presented in this issue, is extremely interesting, not only from the exterior viewpoint as a stately and dignified architectural monument, but from the fact that, as the main feature of the building was an enormous auditorium, it was conceived as an auditorium, and not simply as a huge hall.

Of course, as the name signifies, an auditorium is a place in which to hear, but anyone who has had the fortune, good or bad, to attend a convention in any of the larger auditoriums of the country know that whatever other merits they may have, the acoustics are abominable.

Until within a comparatively few years, the science of acoustics was, at best, but a half opened book, but the careful study of a few men has now had wonderfully successful results, and proper acoustical qualities can be designed for with a certainty of success.

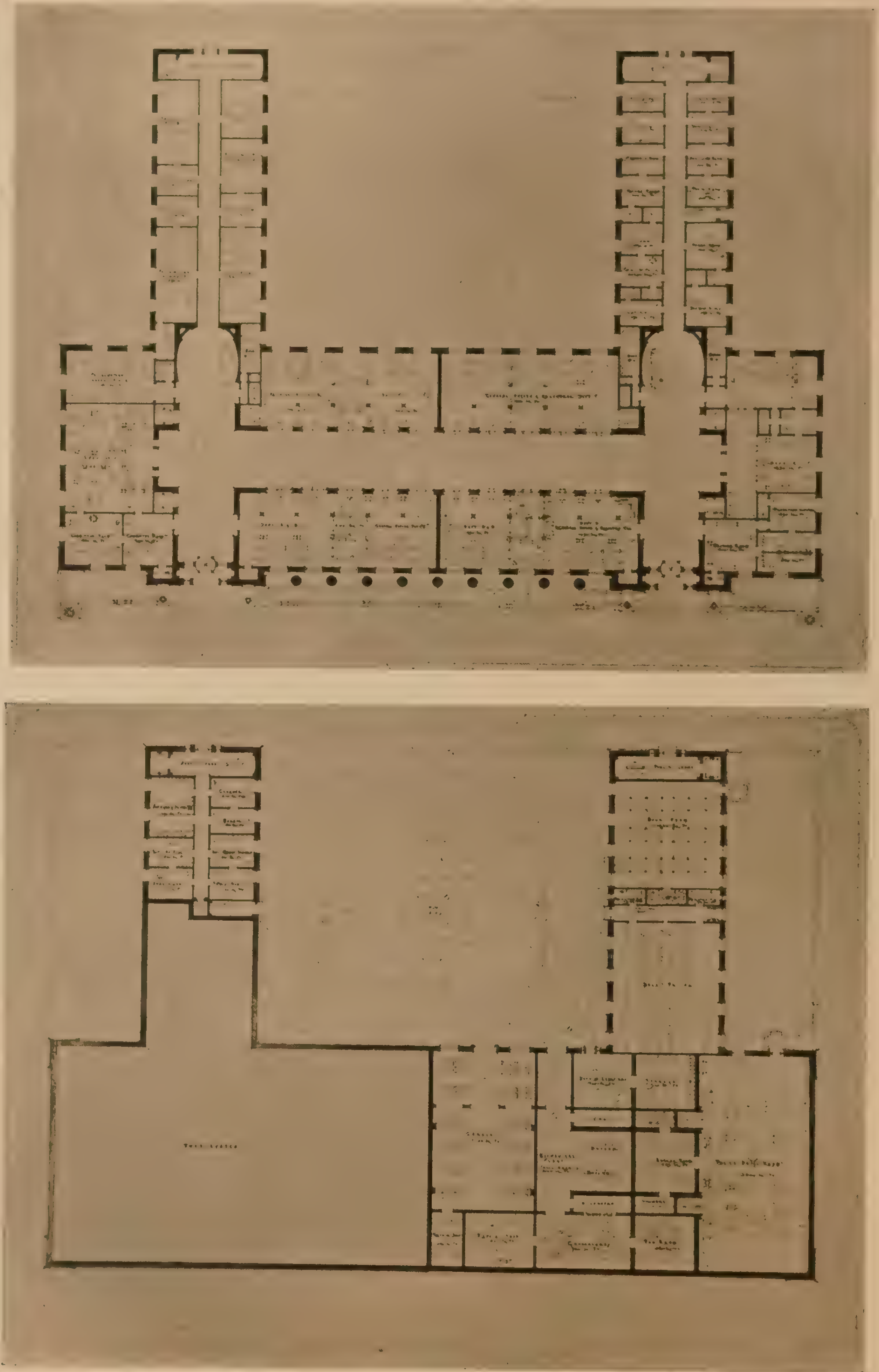
The architects tell us that their first step in this com-

(*Continued page 134*)

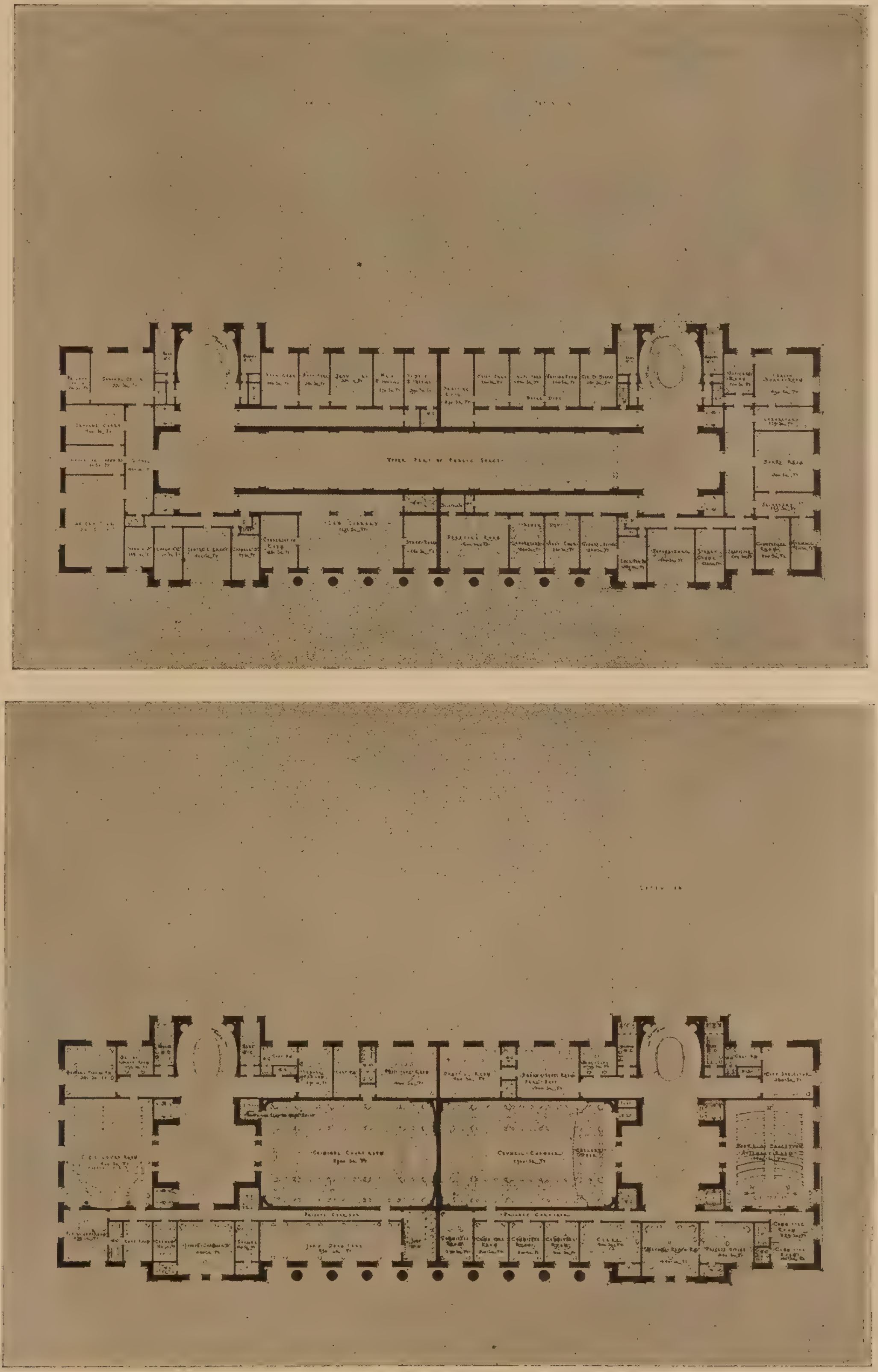


ACCEPTED DESIGN, NEW CASTLE COUNTY-WILMINGTON PUBLIC BUILDINGS, WILMINGTON, DEL.

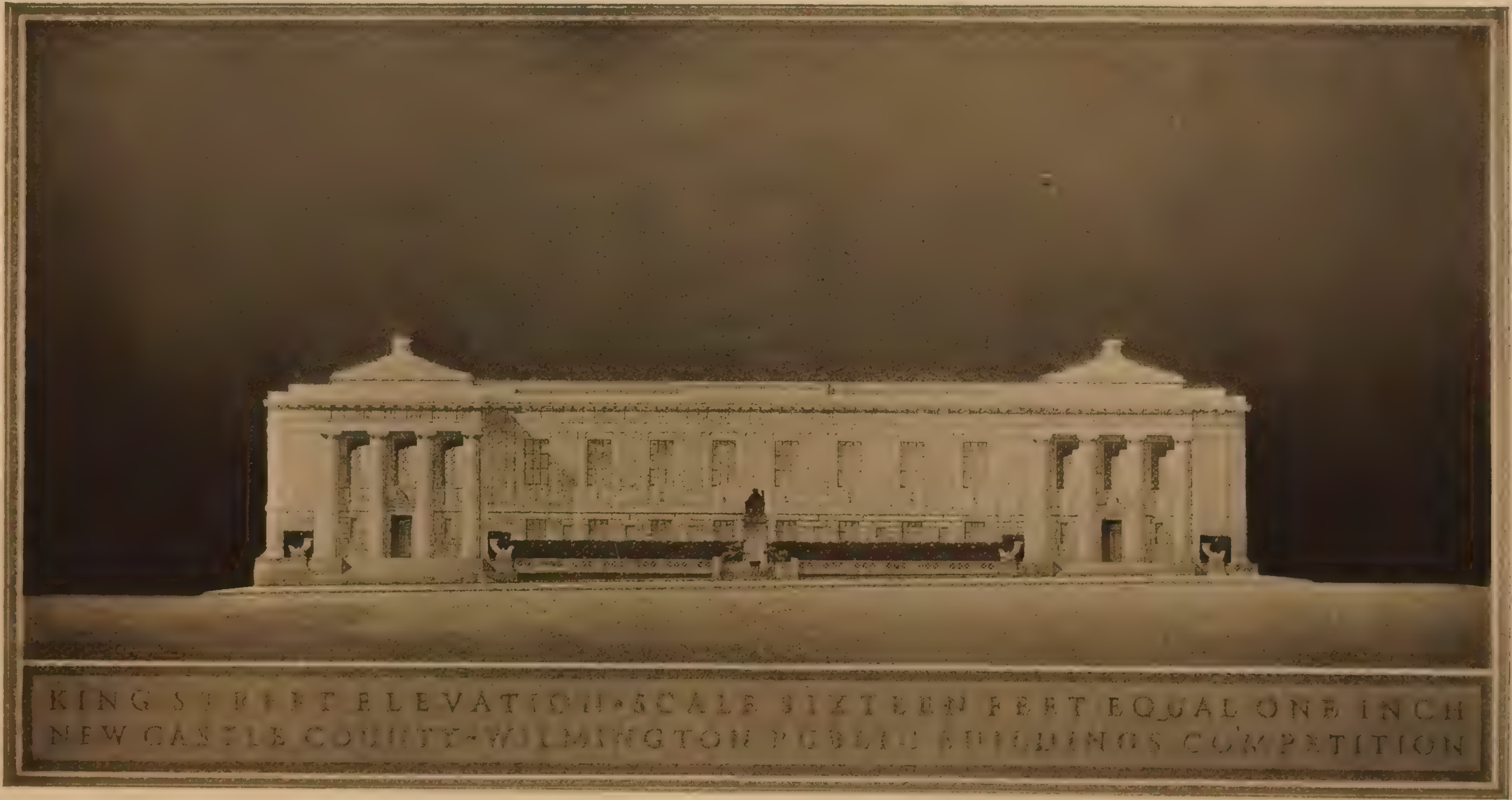
John Dockery Thompson, Jr , Palmer, Hornbostel & Jones, Associated Architects



GROUND AND FIRST FLOOR PLANS, ACCEPTED DESIGN, NEW CASTLE COUNTY-WILMINGTON PUBLIC BUILDINGS, WILMINGTON, DEL.
John Dockery Thompson, Jr., Palmer, Hornbostel & Jones, Associated Architects.

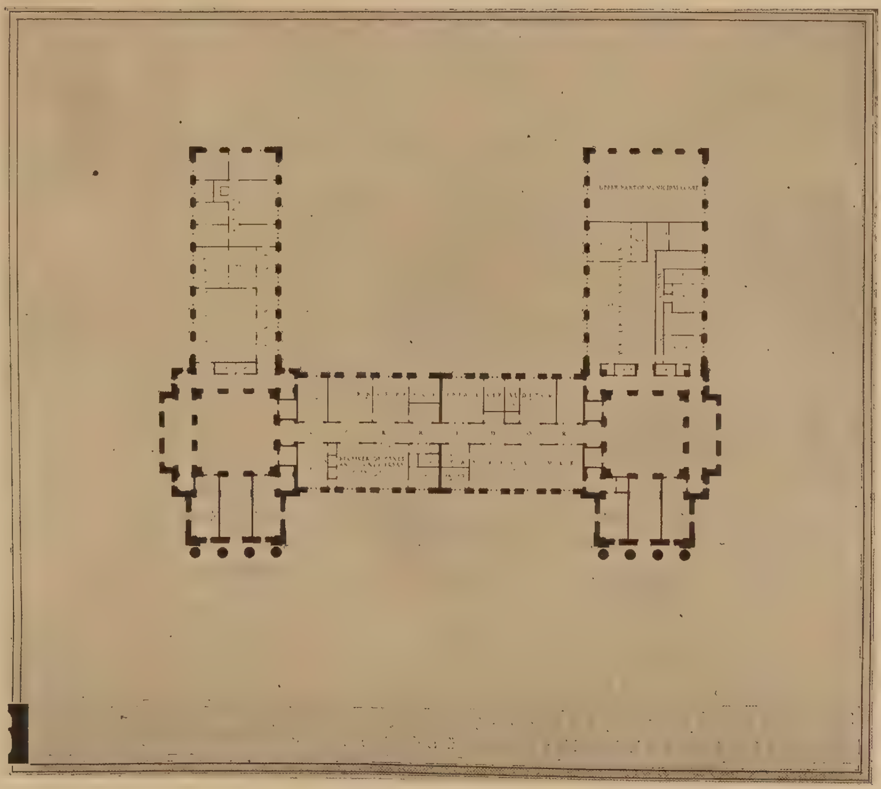


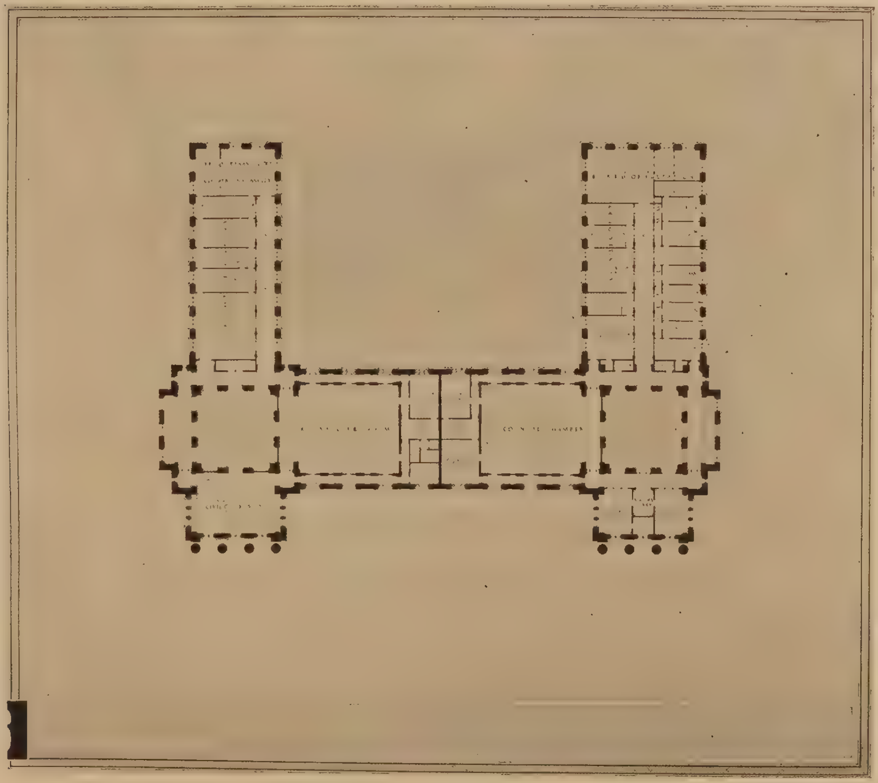
SECOND AND THIRD FLOOR PLANS, ACCEPTED DESIGN, NEW CASTLE COUNTY-WILMINGTON PUBLIC BUILDINGS, WILMINGTON, DEL.
John Dockery Thompson, Jr., Palmer, Hornbostel & Jones, Associated Architects.


KING STREET ELEVATION·SCALE SIXTEEN FEET EQUAL ONE INCH
NEW CASTLE COUNTY-WILMINGTON PUBLIC BUILDINGS COMPETITION

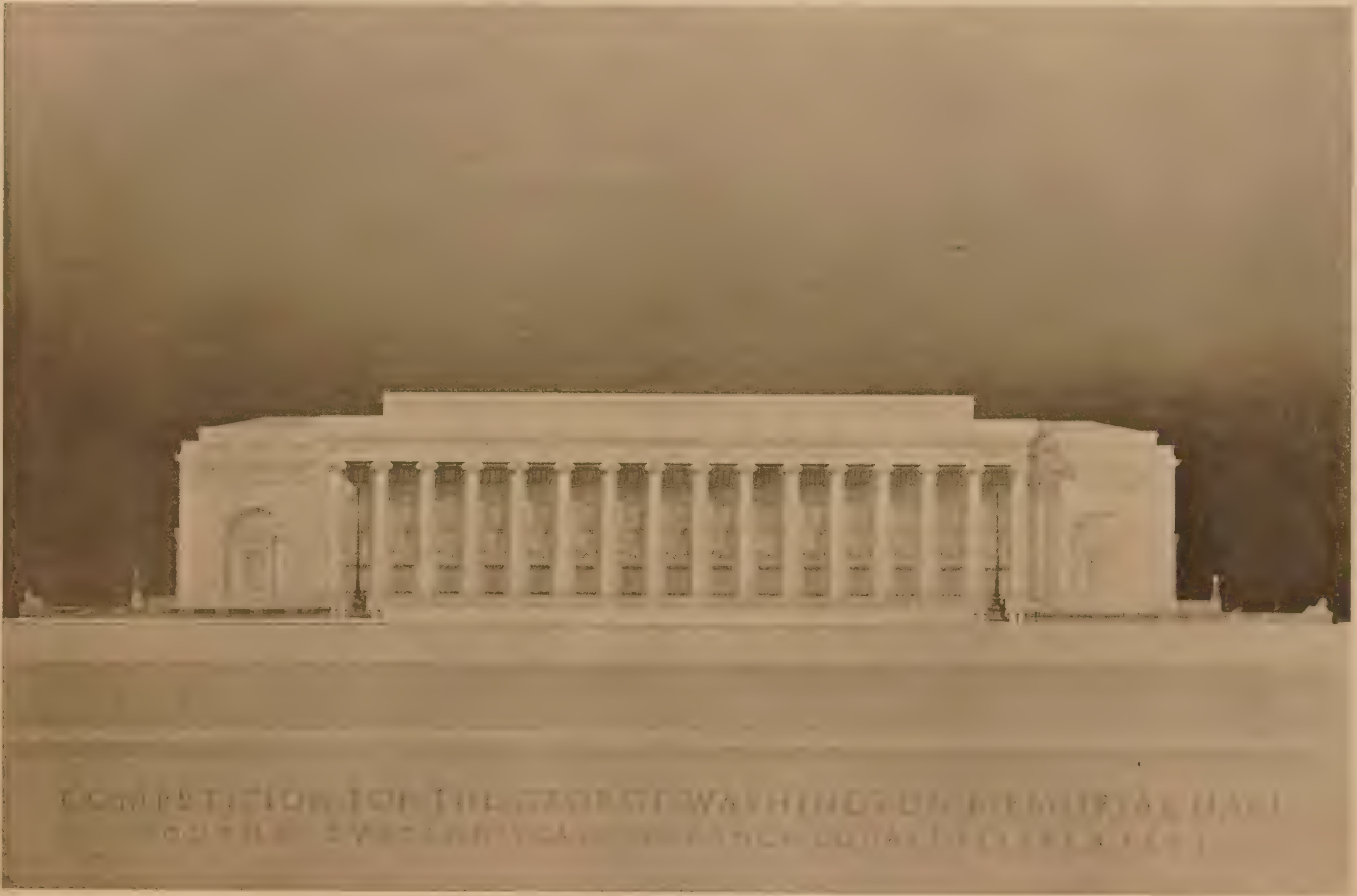
COMPETITIVE DESIGN, NEW CASTLE COUNTY-WILMINGTON PUBLIC BUILDINGS, WILMINGTON, DEL.

Tracy & Swartwout, Architects.



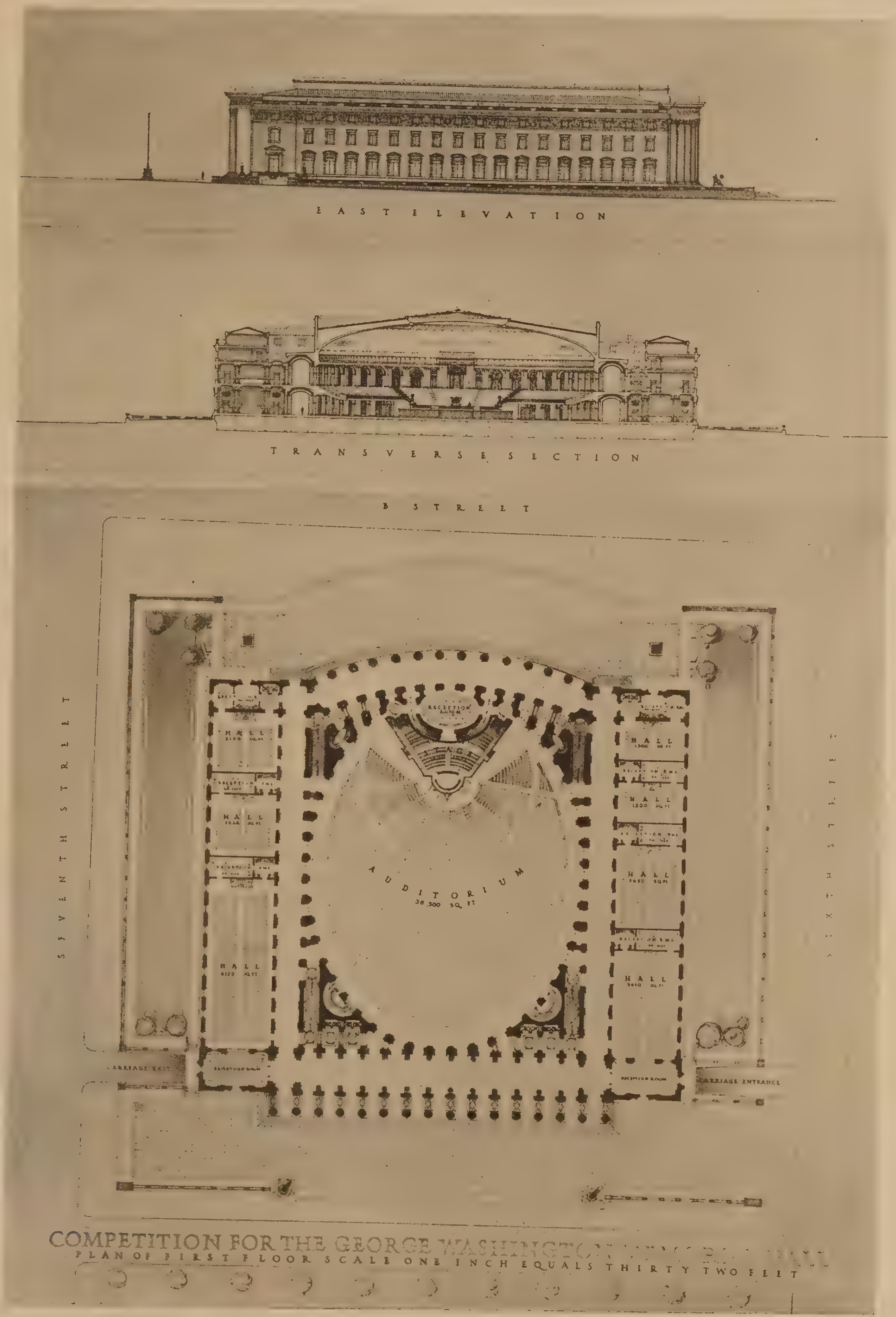


PLANS, COMPETITIVE DESIGN, NEW CASTLE COUNTY-WILMINGTON PUBLIC BUILDINGS, WILMINGTON, DEL.
Tracy & Swartwout, Architects.

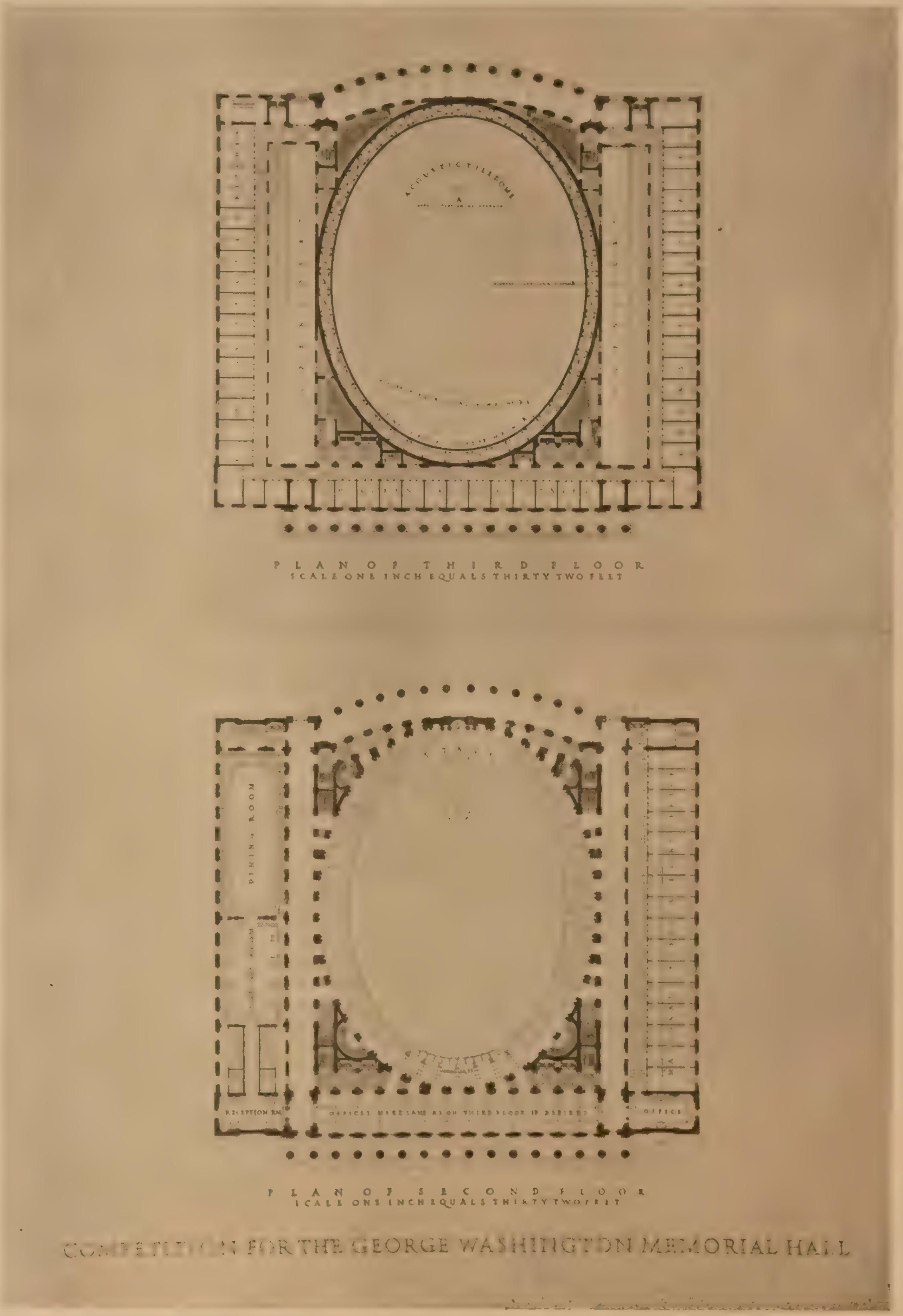

COMPETITION FOR THE GEORGE WASHINGTON MEMORIAL HALL

ACCEPTED DESIGN, GEORGE WASHINGTON MEMORIAL HALL, WASHINGTON.

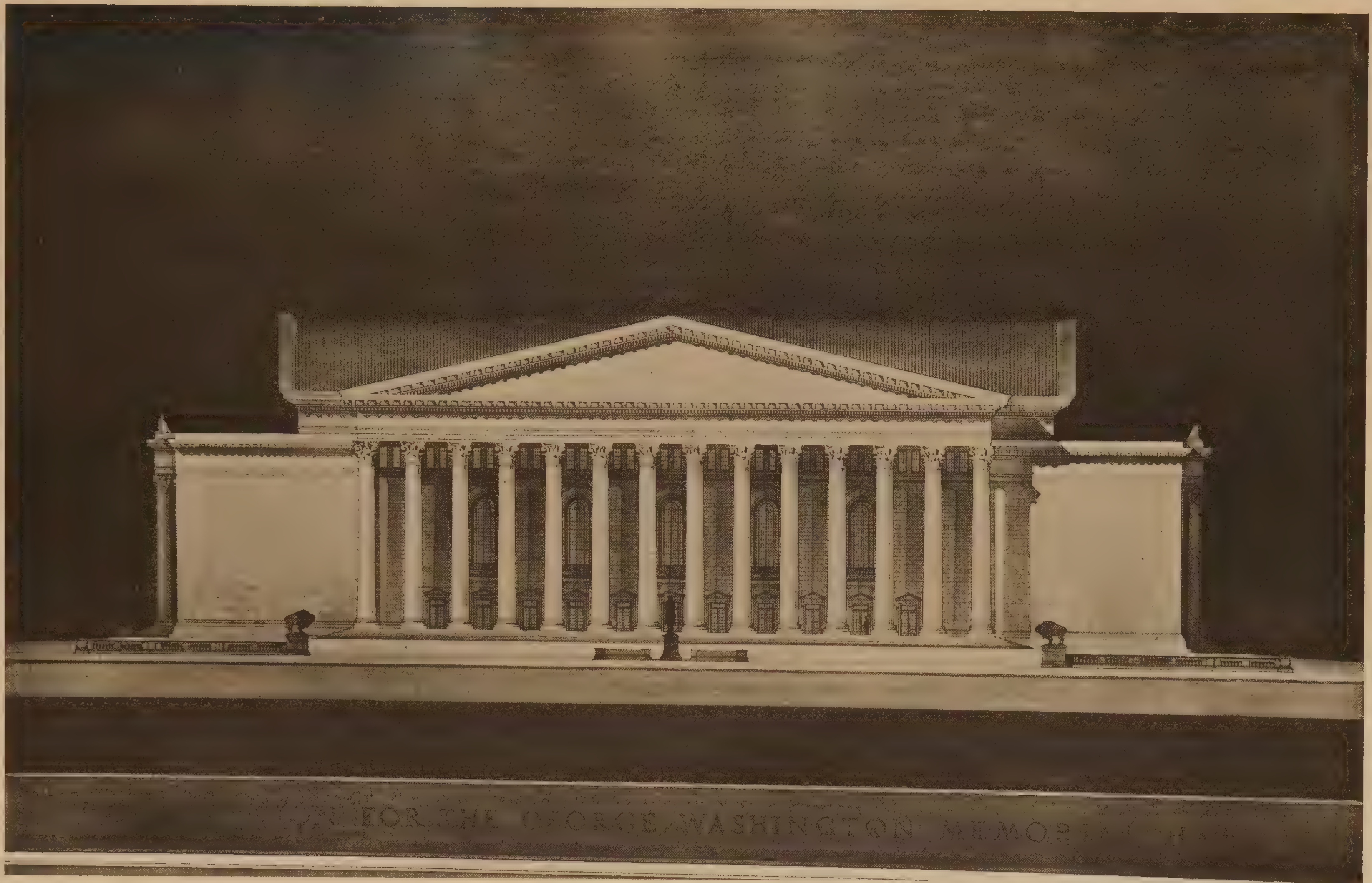
Tracy & Swartwout, Architects.



PLAN, ELEVATION AND SECTION, ACCEPTED DESIGN, GEORGE WASHINGTON MEMORIAL HALL, WASHINGTON.
Tracy & Swartwout, Architects.


ACOUSTIC FILLE DOME
PLAN OF THIRD FLOOR
SCALE ONE INCH EQUALS THIRTY TWO FEET
DINING ROOM
RECEPTION RM
OFFICE
PLAN OF SECOND FLOOR
SCALE ONE INCH EQUALS THIRTY TWO FEET
COMPETITION FOR THE GEORGE WASHINGTON MEMORIAL HALL

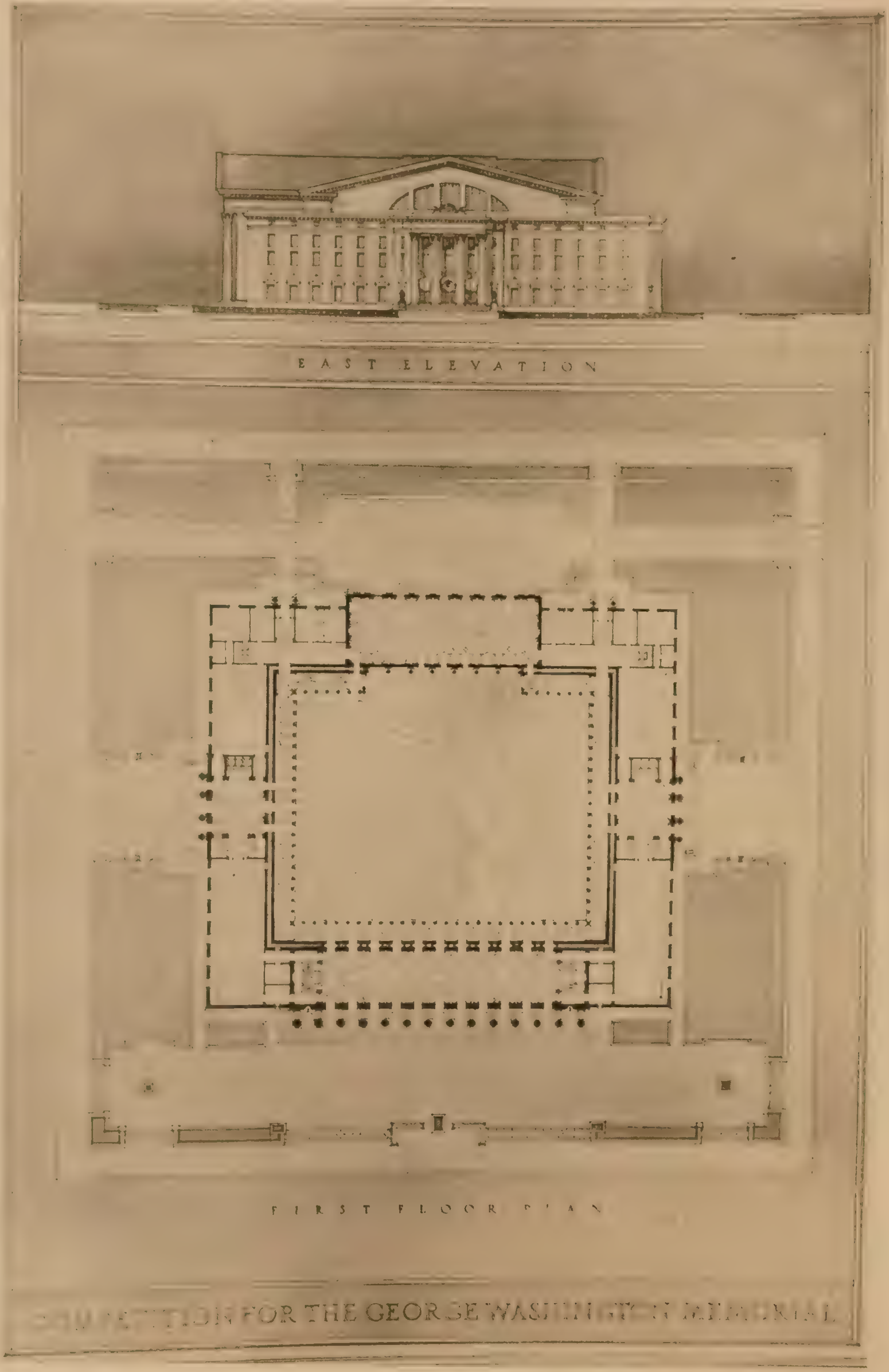
SECOND AND THIRD FLOOR PLANS, ACCEPTED DESIGN, GEORGE WASHINGTON MEMORIAL HALL, WASHINGTON.
Tracy & Swartwout, Architects.



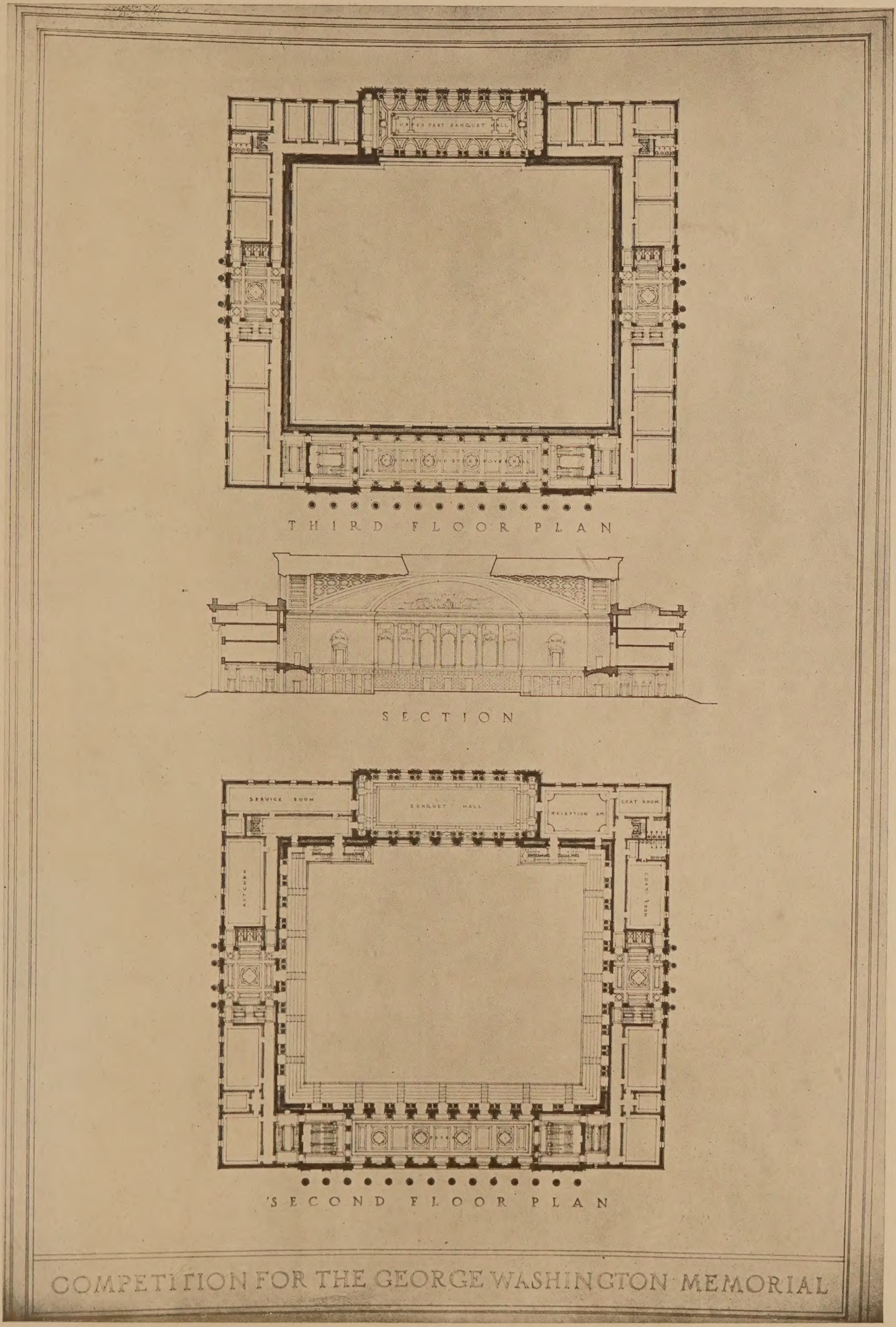
FOR THE GEORGE WASHINGTON MEMOR

COMPETITIVE DESIGN, GEORGE WASHINGTON MEMORIAL HALL, WASHINGTON.

Electus D. Litchfield, Architect.



PLAN AND ELEVATION, COMPETITIVE DESIGN, GEORGE WASHINGTON MEMORIAL HALL, WASHINGTON.
Electus D. Litchfield, Architect.



SECOND AND THIRD FLOOR PLANS, COMPETITIVE DESIGN, GEORGE WASHINGTON MEMORIAL HALL, WASHINGTON.
Electus D. Litchfield, Architect.

(Continued from page 122)

petition was to retain the services of Prof. Wallace C. Sabine of Harvard University, the acknowledged highest authority on this subject, and the happy result of this competition promises to give a building truly admirable from all standpoints.

Those who have watched the published works of Tracy & Swartwout will find this latest success of theirs as consistently maintaining the standards which they have set for themselves. Their work is always carefully studied, and their desire seems to be always to give as great consideration to the ultimate uses of the building as to the erection of an imposing facade. That these aims are appreciated is evidenced by the number of first and second places in our most important competitions, among which may be mentioned the winning of the Denver Post Office and Court House, the Missouri State Capitol and this Washington Memorial, besides second place in the building for the Department of Commerce and Labor at Washington, the Wilmington City Hall and the Indianapolis Library.

We also publish designs submitted in the same competition by Electus D. Litchfield of New York, which are notable for their bigness and simplicity. The program for this competition provided that the building should consist of a large auditorium surrounded by a four story structure in which should be minor meeting halls, service rooms and offices, and in which there should be, in addition to service rooms and offices, small halls suitable for small conventions or sections of large conventions.

It is apparent that Mr. Litchfield felt that there might at times be several of these minor meetings or conventions in session at once, and that the provisions for entrances and exits for these rooms should be independent. The jury felt apparently that this was not of important consideration, that these small halls would probably be seldom in use at one time, and saw no objection to the arrangement as shown in the winner, by having them open off a long corridor rather than from independent vestibules as in Mr. Litchfield's plan.

The program stated that an important element in making the award would be the provision for entrance and exit from the great auditorium and the free circulation for the great audiences which may occupy it. Analyzing critically the two plans, it is apparent that as far as entrance and exit are concerned, that a better provision is made by Mr. Litchfield's plan, the fundamental difference between the two being in the shape of the auditorium and in the additional circulation which Tracy & Swartwout's plan provides.

Dear Mr. Forbes:

You did not ask me to write this and I am not asking you to print it, but I noticed in the April number of ARCHITECTURE a re-opening of the eternal question of "What is an Architect," and remembering that I was once asked the question while on the witness stand and was unable to answer it, I am taking the liberty of sending you the following answer which has always seemed to me the clearest definition I have met; it is not original with me nor do I remember where I got it from, and I am quoting it from memory:

"An architect is one who possesses a genius for creating; the ability to take a shadowy idea, a mere figment of the imagination, and develop it until it becomes a concrete fact."

Very truly yours,

WM. H. SYMONDS, Architect.

JESSIE SEIDENBERG
120 West 32nd St., New York
PUBLIC STENOGRAPHER
Makes a specialty of correspondence and specification work for **Architects** and **Engineers.** Will take dictation in your own office and deliver work promptly. Special assistance to offices during the **summer vacation season.**
Telephone Madison Square 4214. Room 1604.

The UNIVERSITY OF PENNSYLVANIA *offers*
courses in ARCHITECTURE as follows:
1. A four-year course, leading to the degree of B. S. in Arch. An option in architectural engineering may be elected.
2. Graduate courses of one year permitting specialization in design, construction, or history; leading to the degree of M. S. in Arch.
3. A special two-year course for qualified draftsmen with options in design or construction; leading to a professional certificate.
4. Summer school instruction in architectural subjects.

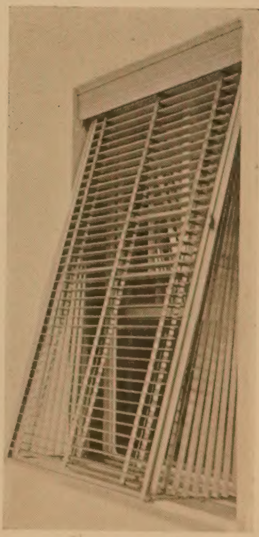
For circular giving complete information regarding the courses, requirements of admission, advanced standing, summer school, fellowships and scholarships, etc., address DEAN OF THE TOWNE SCIENTIFIC SCHOOL, University of Pennsylvania, Philadelphia, Pa.

CHELSEA
EXEMPLAR OF QUALITY
DUMBWAITERS
MANUFACTURED BY US ALWAYS CARRY OUR NAMEPLATE.
OUR NAME IS BACKED BY 40 YEARS' EXPERIENCE, AND WE GUARANTEE ALL OUR MACHINES TO BE
EFFICIENT, DURABLE AND RELIABLE
CHELSEA ELEVATOR CO., 332 WEST 26TH ST., NEW YORK

WILSON'S

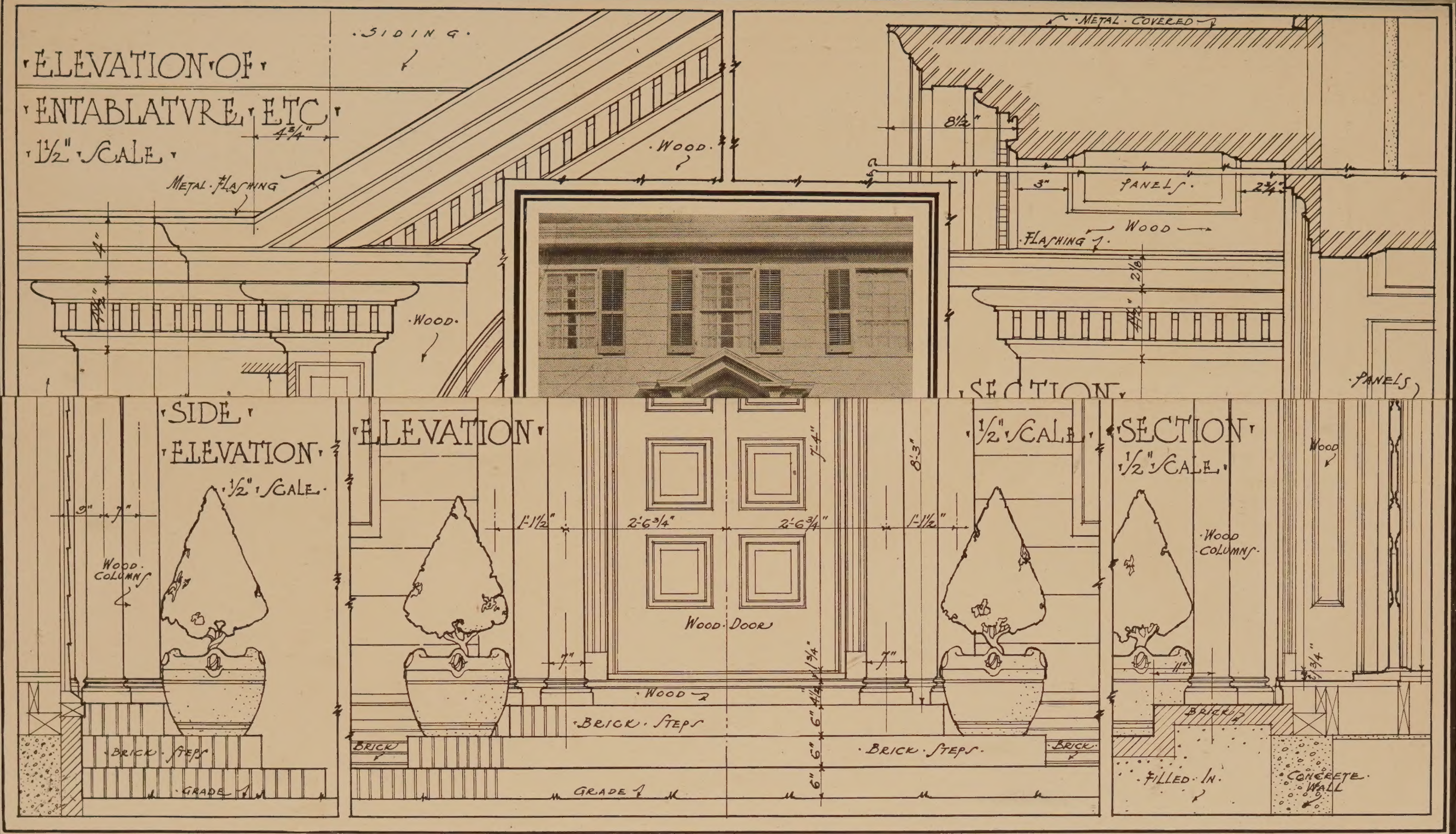
AWNING

BLINDS



THEY are the most practical and satisfactory solution of the awning problem yet devised.
They admit the air but exclude the sun.
They pull up out of sight when desired.

JAS. G. WILSON MFG. CO.
3 West 29th St., New York
Also Manufacturers of Rolling Steel Shutters and Wood and Steel Rolling Doors and Partitions.



"ARCHITECTURE" SERIES
OF
MEASURED DETAILS

ENTRANCE DOORWAY
HOUSE AT NUTLEY N J
ARMSTRONG & DE GELLEKE ARCHTS N Y C

DRAWING NO 25
JULY 1914
DRAWN BY WALTER McQUADE